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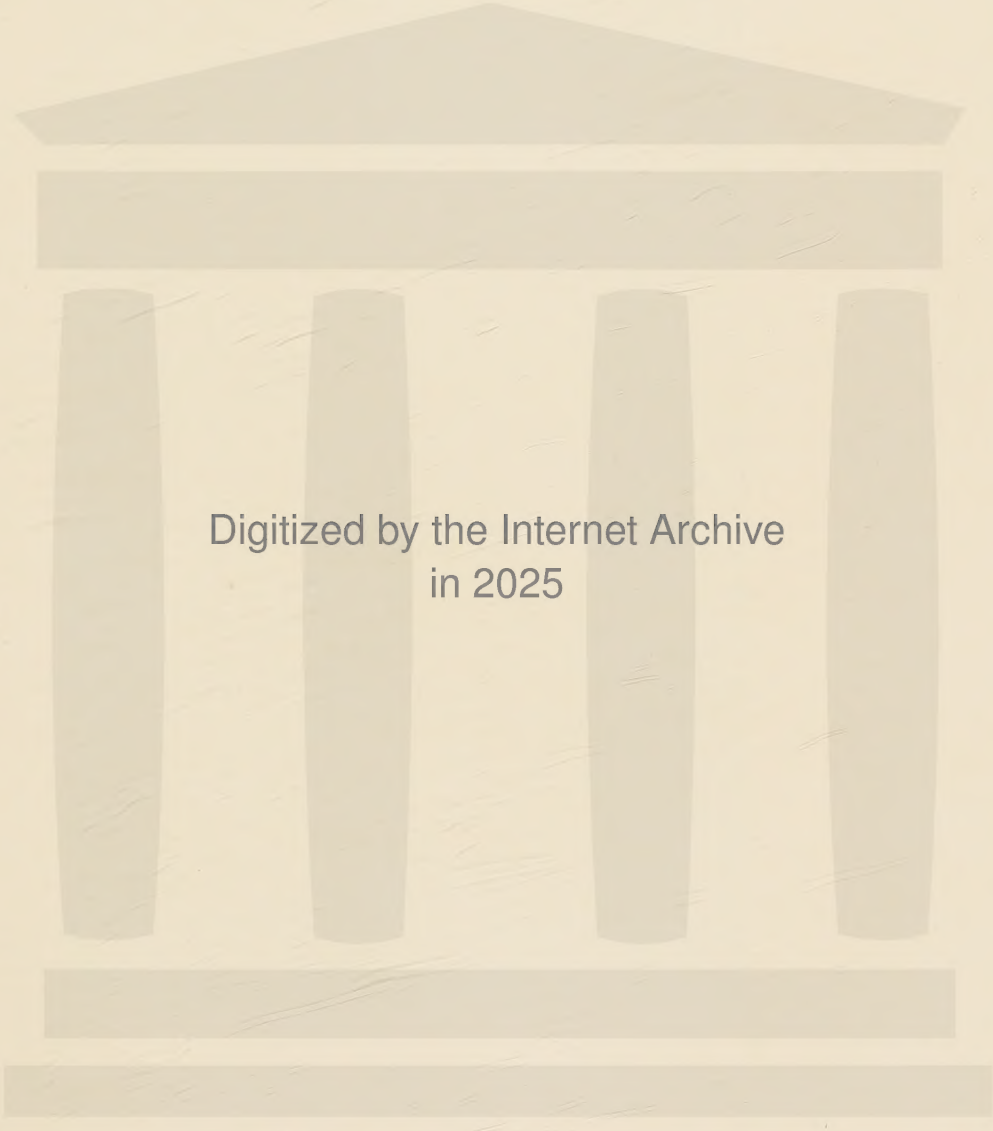

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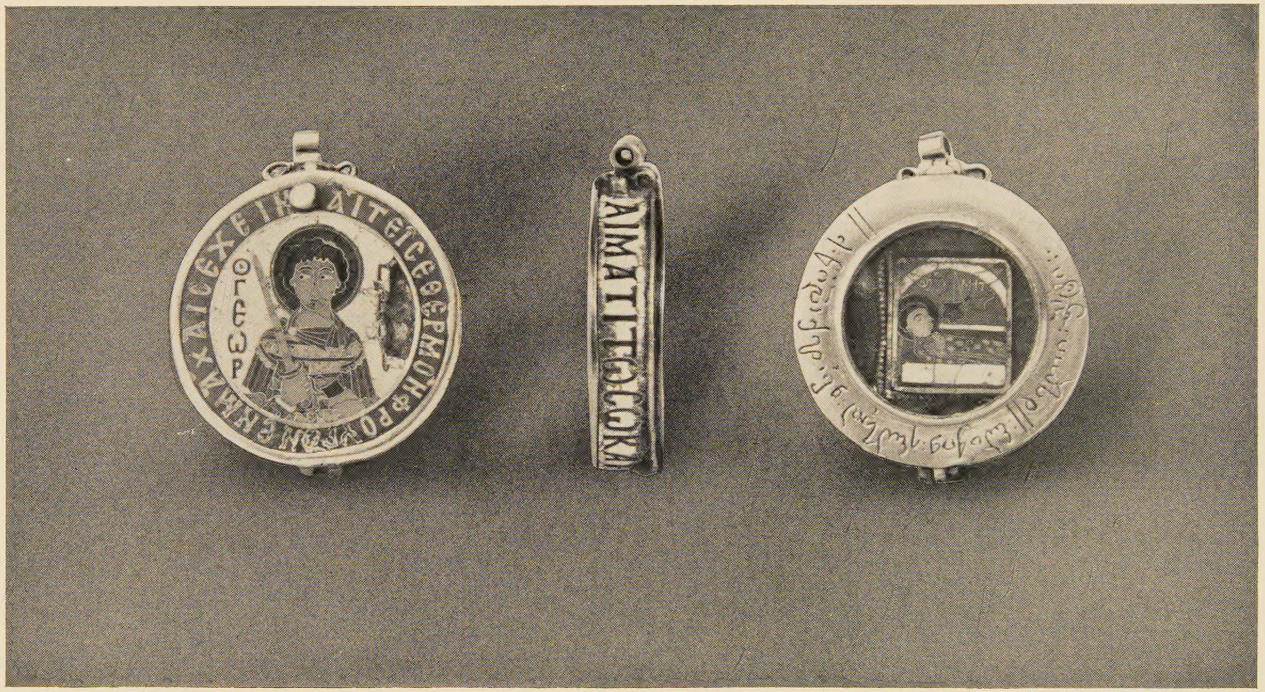

XVI. BYZANTINE GOLD RELIQUARY

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*LONDON*
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## 15. AN ENAMELLED GOLD RELIQUARY OF THE TWELFTH CENTURY.[1]

THE portable gold reliquary with subjects and inscriptions in cloisonné enamel (Plate XVI) is a remarkable example of such work in the Byzantine style ; the exceptional form, the admirable quality of the enamel, and the inscriptions which it bears combine to make this object an acquisition of peculiar importance.

The finest enamel is seen upon the back, which has a bust of St. George holding a sword, the letters of his name appearing in the field on either side. Round the border is the iambic verse :

ΑΙΤΕΪ CΕ ΘΕΡΜΌΝ ΦΡΟΥΡΟΝ ΕΝ ΜΆΧΑΙC ΕΧΕΙΝ

to which another verse in larger letters round the edges serves as a continuation :

ΑΙΜΑΤΙ ΤΩ CΩ ΚΑΙ ΜΥΡΩ ΚΕΧΡΙCΜΕΝΟΝ[2]

The opposite side of the reliquary (the real front) has been modified, probably in the seventeenth century, a plain gold half-cover with a Georgian inscription replacing an earlier half-cover, perhaps enamelled. In the middle is seen a small enamelled panel representing St. Demetrius in a long mantle, lying beneath a canopy from which a lamp is suspended ; the letters of his name appear above him. This small panel opens on a hinge, revealing another recumbent figure in a cavity, not enamelled, but embossed in gold ; the surrounding compartments are filled with relics. The Georgian inscription has been translated :[3] *Saint Kethevan (the) Queen's relic : Cross : True.* St. Kethevan, Queen of Georgia, was carried off by the Persians and martyred in 1624, for refusing to adopt the Mohammedan faith. M. Takaïchvili has kindly supplied the information that when travelling in Khaketia, he received from Prince George Tchavtchavadzé, for deposit in the Museum of the Georgian Historical and Ethnographical Society, a MS. prayer-book used by the queen ; the prince stated that in his youth he had seen with this prayer-book ' a medallion of St. George ', which

[1] Purchased in April 1926, with the aid of contributions from the National Art Collections Fund and from friends through the Fund.

[2] The verses may be translated : *(Thy servant) prayeth to have thee his keen defender in his battles, anointed with thy blood and with balm.*

[3] By Mlle Catherine Tcherkesoff and Sir Oliver Wardrop, K.B.E.

St. Kethevan was said to have worn round her neck. M. Takaïchvili thinks that the present reliquary must have been the object in question, and this seems to be the natural inference. St. Kethevan owned as a treasured possession a reliquary made some five hundred years before her time, and she may have changed, either wholly or in part, the relics which it originally contained, adding a fragment of the True Cross.

The small recumbent figure of St. Demetrius may be compared with those on seals of the Grand Masters of the Knights Hospitallers at Jerusalem, where the body of Our Lord is seen lying in a similar way with a lamp suspended above it. The representation of the saint may probably be brought into connexion with his famous tomb in the church at Salonika bearing his name. This tomb was surmounted by a magnificent ciborium enriched with precious metal, and closed by doors. St. Demetrius was said to lie within, asleep upon a couch, from which he rose to defend the city when it was endangered by external enemies or civil strife ; his *Acta* include two examples of miraculous deliverance, and in one of these there is mention of the couch within the structure. There was probably a distinction in the minds of the faithful between the saint conceived as sleeping, and as dead ; this would explain the double representation which we find in the reliquary : the enamelled figure may be supposed to show him asleep but ready to arise ; the embossed figure within the cavity, to represent his mortal remains.

The close connexion of Georgia with the Byzantine Empire in the eleventh century introduced contemporary Byzantine art into that country, and Georgian craftsmen soon rose to supreme skill in the art of enamelling ; the rich treasures in the form of enamelled objects possessed by Georgian churches and monasteries are familiar to the student from the descriptions in Kondakov's great work on Byzantine enamels. The reliquary does not belong to the earliest phase of cloisonné enamelling in Georgia, but may well be assigned to the mature period of the twelfth century. It is in the best Byzantine tradition, and brilliantly illustrates both in design and colour the mastery of their materials which the craftsmen had attained at this time.

The choice of the two great military saints, Demetrius and George, and the nature of the Greek inscriptions, suggest that the reliquary

XVII. CARTOON OF THE SCHOOL OF RAPHAEL

XVIII *a*. DRAWING BY HANS HOLBEIN THE YOUNGER

XVIII *b*. DECADRACHM OF ALEXANDER AND PORUS

was in the first instance worn by a soldier of high rank. (Cf. *Recueil d'études dédiées à la mémoire de N. P. Kondakov*, pp. 275 ff., Seminarium Kondakovianum, Prague, 1926.) O. M. D.

## 16. A CARTOON OF THE SCHOOL OF RAPHAEL.

PART of a cartoon for the 'Madonna del Divino Amore' (Plate XVII). Black chalk, 28 × 23 inches. The cartoon, from the collections of William Russell (1800–84) and John Annan Bryce, M.P. (1844–1923), is mentioned in Waagen's *Art Treasures*, iv, p. 187, and is perhaps identical with one which belonged to Samuel Rogers (lot 953 in his sale, 1856) and was exhibited by him in 1848 at the British Institution, but the descriptions given on those occasions were too vague for this to be established with certainty.

The drawing, though much damaged by wear and tear, is of fine quality and has escaped restoration, whereas the complete cartoon, with five figures, which belongs, with the most famous version of the picture itself, to the Naples Museum, has been spoilt by extensive retouching. The complete composition contains, on the left, two additional figures, those of St. Joseph and the Infant St. John. Another cartoon of the subject hangs high up in the Gabinetto dei Disegni of the Uffizi. There are several versions of the picture, none of which is now ascribed to Raphael's own hand, and it is not surprising that there should be variants of the cartoon.

Cartoons of the Italian Renaissance are of considerable rarity, and a specimen of real excellence, like the present example, produced in all probability in Raphael's studio under his supervision, must be reckoned as a welcome accession. C. D.

## 17. DRAWINGS BY HOLBEIN.

TWO small drawings by Hans Holbein the Younger have been presented by the National Art-Collections Fund, aided by special contributions from Sir Otto Beit, Bart., C.M.G., and Mr. C. S. Gulbenkian. Derived from the collection of Thomas Kerrich, librarian of the University of Cambridge, they have remained unknown since his death in 1828, and have been obtained direct from his family.

The more important of these is a portrait head of a young man ($5\frac{7}{8} \times 4\frac{7}{8}$ inches), delicately drawn with the brush in Indian ink and touched with red chalk, against a scarlet background. The eyes, nose, and lips have been finished with the pen in a manner characteristic of Holbein. The hat is of a fashion worn about 1520, and the drawing is evidently an early work of Holbein's first period at Basle. It will be reproduced by the Vasari Society.

The second drawing (Plate XVIII *a*), to which it is more difficult to assign a date or to name a parallel in Holbein's work, is a small design ($3\frac{1}{16} \times 5\frac{3}{4}$ inches) made for some decorative purpose (carving or repoussé work ?), in which three scriptural subjects, Lot and his daughters, the Intoxication of Noah, and Judith and Holofernes, are shown in compartments divided by pilasters and framed in foliage, the whole being set within a frame of architectural design. The drawing has been made with the brush in Indian ink upon a dark grey ground and heightened with white. The decoration is in the taste of Holbein, and some types, notably that of Judith, are so Holbeinesque that, in my opinion, there can be little doubt that this beautifully finished little work is from the hand of the master. C. D.

## 18. DECADRACHM COMMEMORATING ALEXANDER'S INDIAN CAMPAIGN.

THE decadrachm recently acquired, with the help of generous contributions from Mr. S. L. Courtauld, Mr. A. H. Lloyd, and Mr. W. H. Woodward, is the second known specimen of a piece which has long been generally accepted as commemorating Alexander's expedition to the Panjab. The first specimen (Plate XVIII *b* 1), which was presented to the Museum by the late Sir Wollaston Franks in 1887, was found at Khullum, Bokhara. Though it has suffered less from circulation, it is struck so that certain important details are missing, which are visible on the new specimen (*b* 2). The following description is based on a combination of the two pieces.

*Obverse.* Alexander the Great on horseback, attacking with his lance a person riding on an elephant ; a second person, the driver of the elephant, turns to throw a javelin at the attacker, and holds two others in reserve in his left hand. Above, the letter Ξ.

*Reverse*. Alexander the Great as a god ; he wears cuirass and cloak, is girt with a sword, holds in his right hand a thunderbolt, and rests with his left on a spear. On his head he wears the Persian headdress or kyrbasia, with a Greek helmet-crest between two tall plumes. A Victory flies to place a wreath on his head. Below, a monogram of BAB.

The weight of the new specimen is 39·62 grammes ; that of the old, 42·20 grammes. The deficiency in the former is no doubt chiefly due to wear. But both are intended as decadrachms of the Attic standard. The date of the issue is probably shortly after the death of Alexander ; the place, if not Babylon as the monogram on the reverse suggests, then somewhere in the Eastern Empire. The significance of the letter in the field of the obverse is not known, but such letters were used in ancient mints as marks to identify particular issues. On the specimen formerly in the Museum, it was just apparent that Alexander wore the Persian headdress ; but the crest, which resembles that on an ordinary Greek helmet, was not visible, and the great plume which adorns it and the hovering Victory about to place a wreath on the head of the victorious god were altogether off the field. The plume is interesting in view of the fact recorded by Plutarch that Alexander, at the battle of the Granicus, was conspicuous by his shield, the crest of his helmet and plumes of remarkable length and whiteness standing erect on either side of the crest. We see from the new coin that these plumes and crest, when he had won the empire of the East, were transferred from a Greek to a Persian helmet.

It does not appear from the literary sources that Alexander came into such immediate contact with Porus in the battle of the Hydaspes as is suggested on this coin. But the artist instructed to commemorate Alexander's victory could hardly, in the space at his command, have suggested it otherwise. That the figure on horseback is Alexander is clear from his headdress, which is the same as that worn by the deified king on the other side of the coin. The style of the work shows that it is from a Greek hand, and, it has been observed, from the hand of a man not familiar with elephants, since the animal's hind legs are incorrectly rendered. G. F. H.

## 19. EARLY SUMERIAN SCULPTURE.

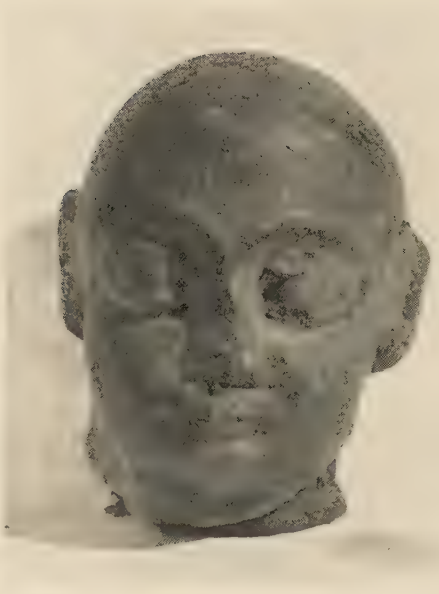
DURING the past season of excavation at Ur there has been obtained a number of examples of Sumerian sculpture, which may be shown in conjunction with a recent acquisition of the Department of Egyptian and Assyrian Antiquities. Some of these objects from Ur now belong to the 'Iraq Museum, Baghdad, and others remain to be divided between the British Museum and the University Museum of Pennsylvania. Earliest among the works of art here illustrated (Plate XIX, original 8⅞ inches in height) is the small white marble figure of a woman, which was acquired in 1924 by the National Art-Collections Fund and given to the Museum, in which its number is now 116666. Feet and base are broken away, and the head has been knocked off and damaged but is now replaced. The figure stands in the attitude of prayer, with the right hand open and clasped in the left. The woollen garment is worn over the left shoulder and under the right arm, as was the fashion for women as long as this kind of dress was in use, whereas men often wore it as a skirt, leaving the upper part of the body bare. The eyes were inlaid with other materials (compare Plate XX *a* and especially XXI *a*), but are now lost, leaving their sockets empty, which necessarily detracts from the present appearance of the work, and the eyebrows also were originally inlaid with paste. The dressing of the hair is simple—running back in waves along the forehead, it is allowed to swell out into ample curves on either side, and is then bound by a fillet, over which the ends hang down to the nape of the neck, where they are finished with one curl outwards and upwards, a style very similar to that of Plate XX *d* below. Everything in this statuette indicates that it belongs to the end of the archaic period—the dress, with its one fringe of looped threads instead of the many which cover the whole garment in earlier examples, the fineness of the work, with its undercutting of the forearms and hands, the delicacy of the features, and the style of the hairdressing. The statuette may therefore with great probability be assigned to a time not long before Sargon of Akkad, and may thus be dated about B. C. 2700.

Of the three heads which are shown as Plate XX, *a*, *b*, and *c*, the last two are now in the 'Iraq Museum. They are respectively 3¼ inches, 3¾ inches, and 2 inches in height. All represent men with the hair

XIX. SUMERIAN STATUETTE

*c.* 2700 B. C.

*a*



*b*

*c*

*d*

XX. SUMERIAN SCULPTURE

completely shaved from head, chin, and lip, and in the absence of dress and of other distinguishing features it is difficult to fix their date. XX *a*, however, seems to be the oldest, since it had the eyes and eyebrows inlaid, a practice which is not found in the figures belonging to the period of Gudea and of the Third Dynasty of Ur. The other two may be rather later, though they still do not exhibit the careful working of the features which, under Gudea, resulted in the production of statues which were intended to be actual portraits of that ruler, representing him at different periods of his life. The modelling of XX *c* is rougher, and the face sharper and thinner than is usual in Sumerian heads.

The very striking head from a marble statuette of a woman (XXI *a*, original $3\frac{3}{4}$ inches in height) may justly rank among the most beautiful examples of Sumerian art, despite the wilful damage which has not only severed the head from the body, but also disfigured the nose and chin. Its excellent effect is due in no small degree to the fortunate preservation of the inlaid eyes, which are made of shell, now of a pleasing golden-brown colour, inset with pupils of lapis lazuli. These give a charming relief of colour, which sets off the grace of the sculptured features. The hair runs along the forehead in waves, is brought back over the ears, and seems to have fallen straight down the back without any gathering up or other device. Only a broad padded fillet is worn, simply confining the hair but not binding it up. In execution and effect this head is fully equal to the best work of the Gudea period, but the inlaying of the eyes, the absence of detail in the eyebrows, and the simplicity of the *coiffure* all suggest a date somewhat earlier, perhaps about B. C. 2400.

A typical specimen of the art of Gudea and the Third Dynasty of Ur is a black diorite head of a woman (XX *d*, 3 inches in height). All the characteristics of the highest development of Sumerian sculpture appear in this object—fine modelling of the features, delicately traced eyebrows, over eyes no longer inlaid but worked in the stone, and the hair dressed by turning it up over a wide fillet at the back in such a way that it forms a broad, high ridge, much like the stone headdress which has long been in the collection, and which dates from the reign of Shulgi, save that, in the latter, the ends of the hair are turned up into a sort of bag which is joined

to the top edge of the fillet at the back. A very similar style of hairdressing appears also in the small diorite statue of the goddess Gula recently discovered at Ur (XXI *b*, 11¼ inches in height). This figure is probably to be assigned to a slightly later time, perhaps to the Larsa period, about B. C. 2200-1930. Here also the inlaid eyes are missing, and so is the nose, and the horned headdress, the mortices for which can still be seen. The head is bound by a fillet, from the back of which hangs a bag holding the mass of the hair, the ends of which are brought out and allowed to hang down behind the bag (unless, indeed, the whole of this represents a wig), while on either side one lock is left to rest upon the shoulders. Most remarkable are the geese (?) which stand on both sides of the seat and under the feet of the goddess. This bird frequently appears in Babylonian art as the sacred creature and symbol of Gula, but what is particularly remarkable in this object is the seat itself, which appears as a pile of four wavy layers, as though intended to represent water, over which the goddess is being conveyed by the geese. No such story is, at present, known to have been related of this divinity, and it may be that the peculiar form of the seat has some other reason as yet unexplained. C. J. G.

## 20. ASSYRIAN AND BABYLONIAN ANTIQUITIES.

ON the Assyrian side of the Department of Egyptian and Assyrian Antiquities the most important recent acquisition in some ways consists of the fragments of a new edition of Ashurbanipal's annals, inscribed on prism cylinders. Their provenance is certainly Nineveh, but it is uncertain whether Ḳuyunjiḳ or Nabi Yûnis. Their principal historical feature is that one fragment, which contains the account of the first campaign of Ashurbanipal, begins immediately with the account of his war with the Ethiopian king Tandamani (Tanot-Amon), which in the Rassam prism is assigned to the second campaign, and must belong to the year 663 B. C. Some scholars have argued that the campaign of the Assyrian army against Tarqu (Tirhakah) in 667 and the suppression of the Egyptian revolt by the Assyrian garrison in 666 were events borrowed in outline from similar occurrences in the reign of Esarhaddon. At first sight the new edition would seem to confirm that

*a*

*b*

XXI. SUMERIAN SCULPTURE

XXII *a*. SUMERIAN CARVED VASE

*c*. 3000 B. C.

XXII *b*. ELAMITE LION

*c*. 3000 B. C.

impression. But a study of the wording of the newly discovered edition proves that it has, in various parts of the inscription, compressed the wording of the Rassam prism; in other words, this new edition is later in date, and therefore less reliable than Rassam. The sequence of the editions can be distinguished by the treatment of the Egyptian campaigns, of which there are three distinct stages:

(1) The campaign of 667 in the earliest class was treated as the 'second' campaign, the first being against Kirbit in Elam.

(2) In the second class, the campaigns of 667 and the suppression of the revolt in 666 are treated as the 'first' campaign and the expedition against Tanot-Amon in 663 as the 'second'.

(3) In the latest class the campaign against Tanot-Amon is treated as the 'first'.

In all these cases of perversion of history, the error seems originally to have arisen, not from ignorance or intention, but from a desire for compression.

Interesting additions have been made to the Sumerian collections. There is first a stand or stele of gypsum $8\frac{1}{2}$ inches across, with a hole in the centre for attachment, on which is carved in relief a scene of offering to a king or god, in much the same rough style as the plaques of Ur-Ninâ and Akurgal found at Telloh by de Sarzec. The gypsum has suffered from damp, and the inscription is thereby rendered partly illegible. Second is an example of Sumerian vase-sculpture in high relief, which though damaged is of the first class of its period (Plate XXII *a*). It is a conical vase, $5\frac{1}{2}$ inches high, with reliefs in two registers, the upper showing a procession of rams and ewes, the lower several cattle, one of which is seized by a lion. These reliefs remind us forcibly of those of the Egyptian slate 'palettes' of the latest predynastic period. Their date, however, is later, *c.* 3000 B. C. Of the same period are two small stone figures of bulls, about 2 inches high: one crouching and bearing a vase, the other trampling on a prostrate lion. Perhaps rather earlier is a marble lion couchant, $3\frac{1}{4}$ inches long, which, though said to have come from Warka, is rather of early Elamite than true Sumerian style (Plate XXII *b*). An attempt is made to show the animal lying on its side.

A series of ten haematite lentoid weights, the finest set known,

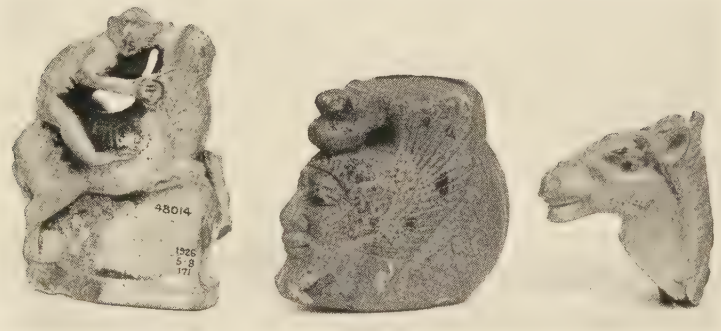
varying from $1\frac{1}{4}$ to $4\frac{1}{2}$ inches in length, also deserves mention; the heaviest weighs a mina, the rest fractions of the mina.

An electrotype of the lost silver 'Boss of Tarkondemos' or Tarkutimmi, 'king of the land of Irmi', of which the bilingual hieroglyphic and cuneiform inscription has served as the basis of various attempts to decipher the Hittite hieroglyphs, has been presented. The whereabouts of the original is unknown. H. R. H.

## 21. EGYPTIAN ANTIQUITIES.

THE chief recent Egyptian acquisitions have been, first, certain papyri given by Dr. Alan Gardiner, including (1) a letter in hieratic, of the Twelfth Dynasty (*c.* 2000 B. C.) with interesting official epistolary formulae; (2) part of a model letter for the use of scribes, purporting to be addressed to a vizier and mayor of Thebes in the reign of Rameses II (*c.* 1250 B. C.); (3) a large hieratic papyrus (Pap. Gardiner I) of the Ptolemaic period, containing a list of the names of gods; and (4) various demotic contracts. Secondly, an interesting series of small works of art, chiefly in faience, has been bought in Egypt. Among them may be specially mentioned an *aryballos* in the form of the head of a Greek warrior, bearded but with no moustache, wearing a crested Corinthian helmet, the crest of which has been modified to resemble the wings of a gryphon (Plate XXIII *d*). This is a good example of the Naukratite or Daphniote art of the first half of the sixth century B. C., with its Greek detail but Egyptian material. Another interesting object of the XXVIth Dynasty is a gaming piece in the form of a tiny figure of an Arab caressing a gazelle. A group of a monkey riding a horse (XXIII *c*) is an excellent example of humorous art of the Ptolemaic period, while the head of a horse with bared teeth (XXIII *e*) belonged to a group of the first century A.D. Two examples of the art of the Amarna period have been acquired, one (XXIII *a*) part of a relief showing a procession of blindfolded men (of which the context is not apparent), and the other (XXIII *b*) the figure of a servitor or courtier sweeping the ground. Both must have come from tombs. Of older objects a set of three figures in the glaze of the XIIth Dynasty are curious: two play on musical instruments, a dog-headed figure on the harp and a man on the double

*a* *b*




*c* *d* *e*

*f* *g* *h*

XXIII. EGYPTIAN ANTIQUITIES

XXIV. PERSIAN DISH

pipe, while a third figure, ape-headed, is either also playing an uncertain instrument or is drinking out of a bottle. These are toys. A series of five funerary amulets of various stones such as jasper and lapis, made for a certain major-domo named Ay at the end of the XVIIIth Dynasty, is unusual. Each is inscribed, and on one there are figures of Ay offering to the sacred heron of Heliopolis, both figures being in glass inlay. A copper dagger of Philistine (?) type and part of a Minoan rapier of bronze are relics of foreign mercenaries. Finally may be mentioned a good series of the oldest predynastic red pottery (XXIII *f–h*), with geometric designs in white, which has hitherto not been well represented in the collections.

Mr. Howard Carter has presented a stele, with an unusual representation of a deceased man offering to the royal divinities of the Theban necropolis, Amenhotep I and his consort Queen Nefretiri, who are shown seated side by side beneath a date-palm. The profile of the queen just appears behind that of the king. The dead man is unnamed, but was the chief butcher or slaughterer of sacrificial animals in a Theban temple. H. R. H.

## 22. EARLY PERSIAN POTTERY.

IF our information about early Persian pottery to-day is uncertain and confused, the chief reason is the haphazard way in which the newly discovered types have been placed upon the market. They come from excavations, but excavations unofficially and often furtively carried out or made by concessionaires whose interest it is to conceal their work until they have exhausted its possibilities for profit. The result is that with few exceptions no steps are taken to make these excavations scientifically valuable,[1] and the evidence which might be obtained from them is either lost entirely or contaminated by the tainted channels through which it passes.

Till quite recently all the early Persian wares were vaguely described as 'Gabri', a word which means fire-worshipper and which implied in this context that the pottery was that of pre-Mohammedan Persia. The gossip of the curio trade now discriminates certain types such as those alleged to be found in the

[1] The one outstanding exception to this, the work done by Professors Sarre and Herzfeld at Samarra, has provided most important information on Mesopotamian ceramics of the ninth century.

lower levels at Rhages, those from Hamadan, those from Zendjian, and latest of all those from Amol.

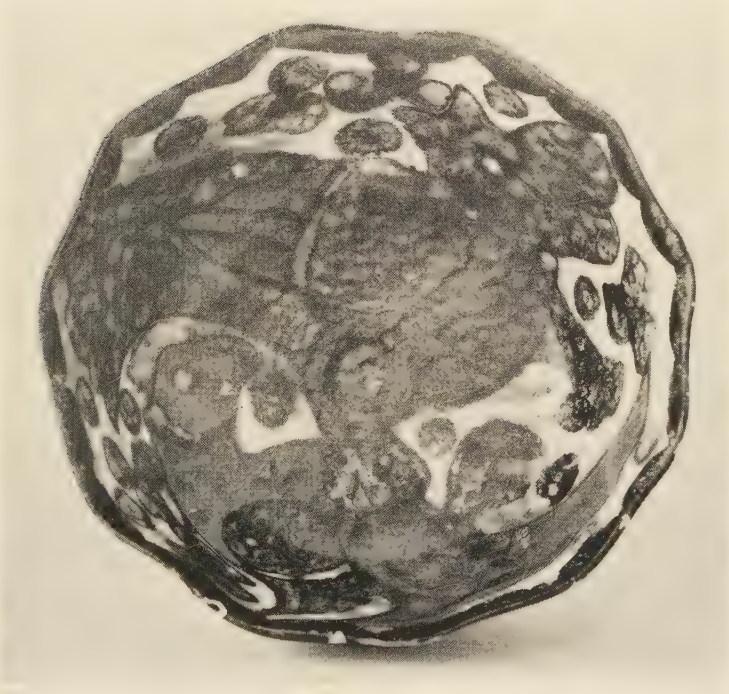
A fine specimen of the Zendjian type was acquired in February as a generous gift from the National Art-Collections Fund, a dish (Plate XXIV) of impressive size with the typical graffiato ornament which is common to the early Rhages, Hamadan and Zendjian finds. It has a soft red earthenware body with a coating of white slip through which the designs are cut in such a way as to expose the red body : over all is a yellowish lead glaze which appears brown over the red body and pale yellow over the white slip and which is further coloured in places by dabs of green. The centre of the dish is occupied by the crudely rendered figure of a man riding a lion, and the spaces are filled with foliage scrolls which blossom here and there into animal heads : the rim is bordered with a running foliage scroll. It is characteristic of this ware that the drawing of the human figures is inferior to that of both animals and foliage.

Two bowls acquired in April are of the type now attributed to Amol, a town close to the southern shore of the Caspian. Plate XXV *a* is of red pottery with characteristic flat base ; it has the same white slip dressing and graffiato technique as the Zendjian dish, but the style of the drawing and of the curious blunted scrolls is different and the colouring is peculiar, e. g. the body of the winged lion is a warm purplish brown, that of the dog which is being attacked is black over a substratum of yellow : other parts of the design, including the scrolls, are in green.

The second bowl (XXV *b*) is of similar ware with a small concave base and a crinkled mouth-rim, and the designs have painted (not incised) outlines in manganese brown, the body of the griffin lion being mottled black and yellow and that of the attacked eagle green.

The dating of these types is by no means certain, and they are thought by some to be as early as the eighth century, by others to be as late as the eleventh. R. L. H.

*a*



*b*

XXV. PERSIAN BOWLS

*a*

*i*

XXVI. COREAN WELL-HEADS

## 23. THE BATESON GIFTS.

BY the premature death of Dr. W. Bateson the Trustees of the British Museum have lost a valued colleague and friend of exceptional gifts. Not only was he a distinguished man of science and the foremost representative of Mendelian studies in this country, but he was a highly skilled amateur of art, with a special taste for and knowledge of the art of the Far East. This taste and knowledge accounted for the high quality of the collections which he had gathered in his own house; and from these Mrs. Bateson has generously presented a number of picked specimens, as a permanent memorial of him and of his association with the Museum. Some of them will be placed in the Department of Ceramics and Oriental Antiquities, the rest in the Oriental section of the Department of Prints and Drawings. Several of the latter are already on view in the exhibition described in the first number of the QUARTERLY.

AMONG the objects which pass to the Ceramic Department is a series of interesting pottery models, part of the furniture of Chinese tombs of the third or fourth century of our era (Plate XXVI). They are oblong rectangular structures, some of them evidently imitating woodwork, and they usually have four peg-holes in the upper edge. Collectors were much intrigued as to the meaning of these bottomless boxes when they first appeared; but it is now clear that they are models of well-heads, and that the peg-holes were intended to take the wooden supports (long since mouldered away) which carried a pottery roof such as is seen on the top of XXVI *a*. Confirmation of this may perhaps be seen in the two characters on the left side of XXVI *b*, which have been read *tung ching* (east well). These well-heads are rendered peculiarly attractive by the panels of relief ornament which decorate the sides with a great variety of designs.

Other items of the Bateson gift are Corean bronze vessels and spoons and seven bronze mirrors of the Koryu period (918–1392 A. D.). One of the last (Plate XXVII *a*) illustrates the legend of T'an T'ai crossing the Yellow River with his gem. A Colombian pottery mask and four Keresan vases from Acoma, New Mexico (XXVII *b*), are of ethnographical as well as artistic interest.

R. L. H.

THE Oriental section of the Department of Prints and Drawings has been enriched by a valuable group of Chinese and Japanese paintings. Among the Chinese pictures are some typical portraits of the Ch'ing (Manchu) Dynasty; an admirable example of later Ming flower-painting, 'Lichees, birds and flowers'; a 'Madonna and Child', apparently by a Chinese Christian who still remembered Kuan-yin; a fragment of an early Ming picture; a good ink landscape in Sung style; a sixteenth-century version of the Buddhist subject, 'Demons attacking the Bowl', founded on the same design as a thirteenth-century picture acquired last year; and other works of interest. A set of Sixteen Arhats, copied from stone-rubbings, is among the Chinese woodcuts, which include some rare items. Of the Japanese paintings the most notable are a 'Thistle' painted in ink, bearing the seal of Sōtatsu (seventeenth century) and not without claim to be considered an original by that rare and great master; a Tosa painting, 'The New-born Baby', an illustration to a romance, probably sixteenth century, and a welcome addition to the Museum's very inadequate representation of the older Tosa school. The Japanese woodcuts given by Mrs. Bateson are of exceptional value and importance. One is a 'Procession of Korean Envoys' (about 1709); a set of ten hand-coloured prints forming a single composition by Kiyonobu I. Except for two sheets in an American collection, the work is unknown; it is a splendid example of this very rare artist, and greatly strengthens the Museum 'Primitives'. Besides this there are two of Utamaro's most sought-for masterpieces, printed on a mica ground, about 1793: 'A girl looking at her lacquered teeth in a mirror' and 'A girl bringing tea on a tray', the former especially being an incomparable design. These are things the Sub-Department could hardly have hoped to acquire by purchase.

L. B.

## 24. A SUNG POTTER'S MOULD.

PLATE XXVIII represents a mould made of fine white clay, not unlike the material of the T'ang funeral statuettes, lightly fired. The convex surface is carved with a medallion and a surround of peony scrolls, and it was evidently designed to impress this ornament in relief in the cavity of a saucer dish. The reverse of

XXVII *a*. COREAN BRONZE MIRROR

XXVII *b*. VASE FROM NEW MEXICO

XXVIII. A SUNG POTTER'S MOULD

the mould is roughly finished, but it is incised with an inscription which Dr. Giles has translated 'made by Tung-chang on the 5th day of the last decade of the *mou-tzŭ* moon of the *chi-yu* year of the period Ta Ting '.[1] Ta Ting is the *nien hao* of one of the Chin Tartar Emperors who ruled over Northern China after the Sung Court had been driven south of the Yangtze. The date corresponds with A. D. 1189.

This mould, then, should have been used at some factory in Northern China, and there is no doubt that the most likely place is Ting Chou in Chihli. The famous Ting ware is well represented in our collections and we know of many saucer dishes impressed with relief designs strikingly similar to those engraved on the mould.

Unfortunately we know nothing of the history of this interesting object except that it was bought in China, that it was evidently discarded on account of damage and that it has lain for some time buried in red loess earth. Diameter 11·4 inches. R. L. H.

## 25. THE BRITWELL LIBRARY.

FOURTEEN items acquired by the Trustees at the sales of the books from Britwell Court in March have been generously presented to the Museum by Mr. S. R. Christie-Miller, who has defrayed their entire cost. This is the fifth occasion on which Mr. Christie-Miller has liberally assisted the Museum in connexion with the dispersal of his famous library.

Of these some of the more interesting are: *Certeine Grammar Questions, for the better furthering of young scholars to understand the Accidence*, by John Leech, London, 1605, a very rare educational work.

*An Anniversary upon the XXXth of January 1648. Being a poem dedicated to the Queen.* [By S. Crown.] A rare poem, with the unusual imprint: 'Printed at London by Nathaniel Butter, 1650. But not permitted to be publick till now, 1660.'

Two editions, London, 1639, and London, 1653, of David Rowland's translation of Hurtado de Mendoza's *Lazarillo de Tormes.*

A scarce seventeenth-century tract (London, 1668) entitled: *Strange and wonderful Newes from Barnet . . . of an apparition . . .*

[1] 大定己酉歲戊子月末旬五日東張造

*to Henry Tayler, parish clark of East-Barnet . . . first like an Humble Bee, afterwards in the shape of a Raven, and then in the likeness of one Thomas Hinde, Overseer for the Poor.*

Two scarce educational works: Εἰσαγωγὴ *in linguam Chaldeam*, by W. James, London, 1651, and *Arithmetique made easie*, by E. Wingate, London, 1630.

Two religious service books (one German, 1736, and one Danish, 1740), which were the property of Queen Alexandra, have been presented to the Museum by His Majesty the King; and, as a bequest from the late Marquess Curzon, the Museum has received eight volumes containing A. M. Broadley's collection of papers relating to Lord Nelson, incorporated in a copy of Clarke and McArthur's *Life of Nelson.*

## 26. PERSONAL ORNAMENTS FROM HUNGARY.[1]

A TYPICAL series of bronze and other ornaments from Hungary (Plate XXIX) represents a style that was formerly attributed to the Huns, but is now dated some centuries later and connected with the Avars who occupied Hungary from about 550 to 800 A. D. It is named after Keszthely, at the west end of Lake Balaton, where many examples have been recovered from interments; but its relation to classical models is too close to warrant the assumption that this art emanated directly from the barbarians who overran the Roman province of Pannonia.

This peculiar style is discussed by Zimmermann in his edition of Riegl's *Spätrömische Kunst-Industrie*, vol. ii (*Kunstgewerbe des frühen Mittelalters*, Vienna, 1923), and referred mainly to the eighth century. The earlier examples, in his opinion, were imported from Asia Minor, Syria, or the adjacent islands; the later show traces of Persian influence, and may be attempts by the Avars to copy the imported types. The gryphon is found on objects in central and western Europe soon after 700, and is one of the leading features of the Keszthely style; but more important is the conventional vine-scroll, which appears in Carolingian ornament and also in Anglian sculpture between 670 and 870, the motive in both areas perhaps being derived ultimately from the same source as the Keszthely style.

[1] Purchased in May, 1926.

XXIX. PERSONAL ORNAMENTS FROM HUNGARY

A. D. 600–800

XXX. LONDON BEFORE THE FIRE, *by* HOLLAR

## 27. THE FIRST STATE OF HOLLAR'S VIEW OF LONDON FROM LAMBETH

OF Hollar's 'Prospect of London and Westminster, taken from Lambeth' (Parthey 1013) the existence of a first state was recorded, but references to it are vague, and no recent student had been able to find a copy. The Museum has now been fortunate enough to acquire, from the Collection of Colonel G. A. Cardew, C.M.G., a perfect impression of this rare state in its original condition, as printed from four separate plates, with margins intact. The etching is evidently just as it left Hollar's hands, for the plate has not been cleaned, and shows in several places signs of defective etching. It was probably never published in this state, but was laid aside until, long afterwards, after the Fire of London, it was issued with corrections, made very likely by another hand. The most notable of these is the substitution, on the third sheet, of the new St. Paul's for the old Cathedral shown in the first state. In the second state, moreover, a second row of references has been added in the lower margin, and letters corresponding to them have been inserted on the 'Prospect' itself under the original references, which are distinguished by numbers. In the first state the outline of the hill of 'Hamsted', coarsely engraved with the burin, has not yet been inserted immediately over 'Parlament House' and Westminster Hall. The next hill is already completed but not identified as 'Higate'. The plate, rebitten and much strengthened, looks somewhat coarse and black as compared with the delicate, grey effect of Hollar's own etching. No exact date can be assigned to the production of either state.

The illustration (Plate XXX) shows the two middle sheets of a view which in its entirety is just over five feet in length. C. D.

## 28. MEDIAEVAL ENGLISH SERMONS

A MANUSCRIPT volume of English sermons of about the end of Richard II's reign lately purchased by the Museum has some features of unusual interest. It belonged a hundred years or so after it was written to the Mainwaring family of Ightfield in Shropshire,

and slight indications of dialect perhaps point to a midland or south western origin. It is at any rate not northern. The doctrine is Lollard, in so far as the duty of preaching is much insisted upon and the importance of the sacraments by implication minimized. Lords, lay or clerical, are severely rebuked for pride and extortion, and even parish priests warned against too zealous collection of their tithes. But the writer is no academic heresiarch, though he can quote on occasion from many of the fathers, and cite the authority of Grosseteste. Perhaps, if we knew more of John Ball, it would be with his rhetoric rather than with Wycliffe's learned theology that we should associate the prose of these sermons. A characteristic, however, which appears in three of the discourses brings the author into relation with other names, also as it happens of the West country. This is his inability to confine himself to prose. Repeatedly, and without any warning, we find him dropping into continuous passages of alliterative verse. Thus in the discourse on the Parable of the Sower he proceeds in normal prose as far as the fourth part of the seed, and then we find eleven lines beginning :

> As ploughmen han preved that practisen in the craft
> That lond must beo ful dueli dight that scholde do wel his dever.

But although he may in this echo the voice of Langland, and though he often shares Langland's sentiments, his own practice in the craft is, it will be seen, of a slighter character. On the other hand his alliteration is more rhythmical and poetic than the passages of a similar nature which occur in John of Trevisa's prefaces to his translation of the Polichronicon. For a fair sample of his style we may take a few lines from a sermon on Matth. xx. 17-19 :

> Into this brotherhede we beth receyved bi the worschipeful chartre of the hooli Trinyte, Fadir and Sone and Hooligoost. The chartre of this bretherhede is the blessid bodi that hynge on a cros, written with the worthi blood that ran doun fro his herte, seelid with the precyous sacrament of the auter in perpetuel mynde therof,
>
> And this blesside brotherhede schal abide for evere in blisse
> Whanne alle false faitouris schullen fare with hire fadir.
> Also in this blyndenesse beth alle thoo that bileven
> That for a bulle purchasid of a fals pardoner
> Thoru a fals suggestion and symonye of selver,

And thei paie him thanne a peny, and leie it on hire hevedes,
Thei beth asoiled of alle hire synnes, as thei wuterly wene.

. . . . . .

Alle suche ben maad blynde or blyndefeld for a tyme,
As men playen abobbid, for thei ben bobbid in hire bileve and in her catel bothe
Bi suche lepers over londe that libbeth bi hire lesyngis.

The verse, it should be said, is written throughout as prose, or, as a somewhat later marginal commentator phrases it, 'Ista prosa est edita instar cadencie'. The word *abobbid* for Blind Man's Buff seems to be an addition to our dictionaries. J. P. G.

## 29. DOUGHTY'S 'MANSOUL'.

SOME years ago the Museum acquired by presentation from subscribers the original MS. of an early stage of C. M. Doughty's epic, *The Dawn in Britain*. To this has now been added the poem *Mansoul*, with the author's corrections, deposited on permanent loan by Mr. R. C. Calvert, to whom it had been presented by Mrs. Doughty.

These manuscripts have a particular interest as revealing the system of restless and minute revision by which Doughty built up his work. The MS. of *The Dawn* is a recension, made in 1894, of the first draft of the epic, and the poem is still a long way from the form in which it appears in the printed edition of 1906. The MS. of *Mansoul* reveals the same scrupulous method. The basis is the edition published in 1920. This has been cut up (two copies being used), and a number of detached leaves and sections of leaves are pasted down within the original covers. On a flyleaf is the inscription, 'Authors revised Copy', and underneath, 'I have developed some few lines'. This probably refers to an early stage of the revision in which corrections were made by interlineation and on slips pasted down on the face of the page. Another inscription on the title-page, 'Authors Revised and Augmented Edition', no doubt refers to the later stage, in which passages drastically remodelled or newly composed have been inserted on sheets of note-paper. In these passages we find an advance towards the second edition of 1923, and the text is intermediate between the two editions.

The passages so developed or inserted are very characteristic of Doughty. Thus in Book III the description of Arabia is much modified, in Book IV long insertions are made in the sections dealing with Palestine and the history of Our Lord, the episode of Caedmon and the fairy passages in Book V are largely developed, and in Book VI a description of Mount Etna in eruption, apparently based on a youthful experience of the poet, is inserted. All these appear in revised form in the second edition. It is understood that in the last years of his life (he died in 1926) Doughty was engaged in yet another revision of the second edition of the poem which he regarded as his poetical testament. R. F.

## 30. FRENCH MEDALS OF THE GREAT WAR.

THE medals produced by Germany during the Great War have from the beginning found their way in considerable numbers to the Museum, but of those produced by our Allies, even in proportion to their comparatively small output, the representation has been inadequate. This defect has to some extent been remedied by the acquisition of fifty-nine medals struck at the French Mint during and after the War. As some thirty different artists are represented, these medals give a good idea of the present state of the medallic art in France ; for, although struck by the Mint, they are not necessarily the result of official commissions.

The most accomplished artist among these medallists is perhaps G. Prudhomme, of whose attractive ' Alsace ' and ' Lorraine ' examples are included. Henry Dropsy's ' L'Angleterre Champion du Droit contre la Violence ', with a reverse referring to the ' scrap of paper ' incident ; his ' Deliverance of Lille by the English, 17 Oct. 1918 ' ; and S. E. Vernier's ' Offensive Britannique 1917 ' are of interest for other than artistic reasons. Mention may also be made of the portraits of distinguished men, both soldiers and civilians, such as Foch, Joffre, Pétain, Gouraud, Lyautey, Raymond Poincaré, Clémenceau, Leman, French, Myron T. Herrick, and President Harding. G. F. H.

## 31. CONTEMPORARY RUSSIAN ART.

A COLLECTION of 217 prints by twenty modern Russian artists, contributed by the engravers themselves, has been offered to the British Museum, through M. Romanov, director of the Museum of Fine Arts at Moscow, in return for a large collection of his own etchings and lithographs which was given to the Moscow Museum some time ago by Mr. Frank Brangwyn, R.A. It was Mr. Brangwyn himself who asked that the return gift offered by the Moscow Museum should be sent to the British Museum. Among the most interesting of these prints, all by artists little known in western Europe, are the etchings and aquatints of V. Massioutin, I. Nivinsky, and P. Shillingovsky, the woodcuts of S. Kolesnikov, N. Koupreianov, A. Kravchenko, Anna Ostroöumowa-Lebedeff, and Ilya Sokolov, and colour prints by I. Pavlov, V. Falileev, A. Ostroöumowa-Lebedeff, and K. Kostenko. These include many examples of colour-printed linoleum cuts, a process now becoming popular in England. It is proposed to exhibit a large selection of the Russian prints as soon as the necessary mounting can be done. It should be added that a corresponding gift has been sent to Moscow, consisting of about 250 etchings, woodcuts, lithographs, &c., contributed with great generosity by upwards of forty contemporary British engravers in response to an appeal issued by the Keeper of Prints and Drawings. C. D.

## 32. DRAWINGS BY CONSTANTIN GUYS.

A GAP in the representation of French nineteenth-century art has been filled by the generosity of Mr. J. R. Saunders, who has presented a collection of thirteen drawings by Constantin Guys (1802-1892), as good and typical as could be desired. In a variety of techniques—pen-and-ink, monochrome wash and water-colour—they include specimens of almost all the subjects which that prolific illustrator delighted to depict, from generals reviewing troops to elegant ladies with the tiny parasols of the ' fifties ' seated in victorias in the Park, from Parisian belles of the early Second Empire to Spanish gallants in the national dress in attendance on ladies in mantillas. Since the few drawings by Guys already in the Museum were scenes of Roman life, the addition of French, Spanish

and English subjects is especially welcome. In one of a group of English military scenes the features of the Duke of Wellington, mounted, are easily recognized.

## 33. PRINTS AND DRAWINGS

AMONG the other more important miscellaneous accessions to the Department of Prints and Drawings during the last quarter are the following :

*Drawings.*

Daniel Lindtmayer. A design for glass-painting with the arms and supporters of Lucerne, signed and dated 1601, one of a series of drawings of the arms of the Swiss Cantons belonging to a late period of the artist's life.

Francesco Guardi. A coast scene, bistre and Indian ink wash.

J. M. Rysbrack. The Entombment of Christ, exhibited in 1765.

W. Day. In the Vale of Conway, 1791, water-colour by an amateur who exhibited from 1782 to 1801 at the Royal Academy.

Andrea Appiani. The original drawing for a portrait of Napoleon I which was engraved by Bartolozzi in 1802. Though derived from a different source, this portrait forms a desirable supplement to a large collection of portraits of Napoleon, his family and contemporaries, acquired at the dispersal of the late Lord Crawford's collection towards the end of last year.

F. Rops. 'Paysan assis', pen-and-ink, and a charcoal study for the etching 'Le Bout du Sillon'. There were hitherto no drawings by Rops in the collection.

Aubrey Beardsley. 'Atalanta', pen-and-ink, bequeathed by the late Mr. John Lane, publisher.

*Engravings.*

'La Toilette de Vénus', colour print by Janinet, 1783, after Boucher. A beautiful example of colour-printing in quiet tones, among which brown, pearly grey, pale blue and pink predominate.

A selection of nine mezzotint portraits by C. H. Hodges, an English engraver who worked chiefly in Holland, and, perhaps for that reason, is rather inadequately represented in the extensive collection of mezzotint portraits to be found in the Museum.

160 portraits of Napoleon, his generals, &c., from the Crawford collection, were acquired in April to supplement those bought in 1925.

*Woodcuts.*

Anonymous. The patron Saints of Passau, hand-coloured, with the arms of the diocese printed in red and black.

This fine woodcut, which is sometimes regarded on rather insufficient grounds as a very early work of Burgkmair, appeared in various Passau Missals printed by Erhard Ratdolt at Augsburg from 1494 onwards. The present example, in the second state with the arms of Bishop Wigileus Fröschl, is from the edition of 1505.

H. S. Beham. The Marriage of Adam and Eve. This woodcut, though it stands on the title-page of a book, is so rare that the present example, from the Firmin-Didot and Davidsohn collections, is the only one recorded.

H. L. Schäufelein. The fine series of woodcut illustrations to H. von Leonrodt's 'Himmelwagen und Höllwagen', in the rare first edition of 1517 (the second, of 1518, is in the Department of Printed Books).

*Modern Prints.*

The most interesting among many acquisitions is that of a fine set, one of three printed on old paper, of the rare series of twenty-six etchings by Albert Besnard, known as 'Elle', of which the plates belong to Baron Joseph Vitta, of Paris. 'Elle' is 'la Mort', and the series of etchings forms a modern 'Dance of Death' in which the imaginative and dramatic invention of this eminent artist finds full scope. 'Elle' ranks with another series, 'La Femme', among the finest works of M. Besnard, of whom the department had hitherto possessed nothing except his mezzotint portrait of Lord Wolseley. Half the cost of purchase was defrayed by contributions from members of the Contemporary Art Society.

The Museum has acquired a fine set of proofs of 'Le Modèle honnête', after P. A. Baudouin, etched by Moreau le Jeune and finished with the burin by Simonet. This set, till lately in the possession of the Stroganoff family, to whom Moreau dedicated the plate, comprises the rare and beautiful first state, a pure etching,

signed by Moreau and dated 1770; the second and third states, before all letters, both approximately finished and differing little between themselves; and the sixth state with the final lettering, arms and dedication. Since the fifth was already in the Print Room, only the fourth is now lacking to form a complete set. The first and third states are now exhibited as specimens. C. D.

## 34. MEDIAEVAL ANTIQUITIES.

DR. W. L. HILDBURGH, F.S.A., has presented an interesting series of weights, scales and measures of post-mediaeval date; the series includes a number of boxes of money-weights for weighing coins, two of which are of French origin. Among other objects given by Dr. Hildburgh are a pewter chrismatory of the seventeenth century, a penitential girdle of spiked iron links, and a skull used by an Italian phrenologist in the latter part of the eighteenth century. The collection of weights has formed a useful addition to that already in the Museum. O. M. D.

## EXHIBITION OF ANTIQUITIES DISCOVERED AT UR.

THE yearly exhibition of the antiquities discovered in the joint excavations of the British Museum and the University Museum, Philadelphia, at Ur of the Chaldees during the season 1925-6, was opened in the Assyrian Basement on July 12th. Mr. Woolley and his assistants have made this year some very remarkable discoveries, quite equalling those of former years in interest and importance, if not surpassing them. For though last year the fragments of the great stele of King Ur-Nammu formed a discovery of capital importance, no less important from the historical and artistic point of view are several of the objects found this year and now on exhibition: notably the two beautiful little stone heads of goddesses (Plates XX *d*, XXI *a*) and a most important small stele, important not only as a very fine example of the art of the end of the fourth millennium B.C., but also as one of the best representations we have of the actual ritual of Sumerian worship. The two heads are described in the section devoted to early Sumerian sculpture above, as are also two small heads of shaven priests discovered this year at Ur

(Plate XX *a*, *c*), and one, somewhat larger, found last year (Plate XX *b*). The smaller female head and the small archaic stele may be regarded as the two most important finds of this season. The stele is of limestone. On it are carved two cult-scenes. Above, the Moon-god, seated, receives a libation poured out by a king (?), naked, and with long hair, who is followed by several other male persons, cloaked and capped, possibly his sons. In the lower register a naked shaven priest makes an offering before the door of a shrine, in front of which is a sacred tree in a pot. Behind him, standing full face, is a priestess in robe and large hat, with hair loose over the shoulders. Other persons approach, bearing a goat as sacrificial victim. The date of this monument, which is perfect, is about 3000 B.C. Casts are shown of the later but also very important seated statuette of the goddess Bau or Gula, now at Baghdad, discovered this year. She is represented with geese at her side.

Other important early antiquities are a fine white shell plaque on which is engraved a scene of a bull plunging amid reeds (*c.* 3000 B.C.); a large painted pottery bowl from a very early foundation-deposit (before 3000 B.C.) ; a great moon-disk cut in alabaster on which is in relief a scene of a high-priestess of the moon, who was a daughter of King Sargon of Akkad (*c.* 2700 B.C.), offering to the god ; and part of a granite cup with inscription of King Narām-Sin (*c.* 2600 B.C.), which was re-dedicated three centuries later by a daughter of King Dungi or Shulgi. A copper dagger with riveted haft, of before 2500 B.C., is also important as fresh evidence of the comparatively high development of the Sumerian weapon-making of the early Bronze Age, which seems to have been considerably in advance of that of Egypt. And a fragment of a steatite vase with high relief decoration, apparently representing a battle scene (?), showing fragments of two male figures, is important as additional evidence of the Babylonian origin of the Minoan Cretan technique of relief sculpture or steatite vases (such as those of Hagia Triada) which had no Egyptian counterpart. We have already had reason to surmise that the inspiration of the Gladiator Vase and the Chieftain Vase came from Babylonia.

Belonging to a much later date are a set of unbaked clay figures, representing protective gods and demons, which were found each in a sort of sentry-box made of three plano-convex bricks, buried

beneath the floors of rooms of the seventh century B.C. Each 'sentry-box' was open towards the centre of the room. With each figure were buried bones from the sacrifice offered when the house was built. This practice of burying mascots beneath the floor was unknown in Babylonia till Assyrian days. It was an Assyrian custom. Somewhat later in date is a remarkable pottery vase with a roughly painted design in yellow, green, and black under glaze, imitating glass. This is interesting, because vases with somewhat similar decorations, though much smaller, have been found both in Greece and in Egypt and also in Sicily, and have usually been ascribed to the seventh–sixth centuries B. C., the precise period of the Ur vase, which we know dates from the time of Nabonidus. The place of origin of this particular glazed ware is still unknown. Also of late date is one of the most striking finds of the year : a copper *larnax* or bath-like coffin. Pottery larnakes were known in Babylonia from very early times, and were imitated in Crete from the Third Early Minoan period (*c.* 2500 B.C.) onward ; but copper coffins had not hitherto been found.

Many cuneiform tablets were found, some with interesting contents. One, of early date, containing a fragment of a chronicle, fills up for us a gap in a reign. Another tells us of the import of copper ore in bulk by sea. Another is a poem on the city of Ur. Others are of religious import.

The exhibition is completed by architectural plans and sketches. It will remain open probably till the end of October. H. R. H.

# THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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